

FACULTY OF MUSIC UNIVERSITY OF TORONTO

Electro-Acoustic Music

PRESENTED BY THE ELECTRONIC MUSIC STUDIO

DENNIS PATRICK
Director

GUSTAV CIAMAGA
Seminar Leader

JAMES GABURA
Consultant

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SUNDAY, MARCH 4, 1990

2:00 PM

WALTER HALL

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PROGRAM

Celebration (1989)

David Myska
(MMus79)

Fleeting Images (1985)

John Rimmer
(MusDoc72)

To the Wall (1980)

David Jaeger
(MMus72)

* * * Intermission * * *

Phoenix I: Thanatos (1989)

Mychael Danna
(MusBac86)
with Tim Clement

Hedy Minten, dancer

"percushn" (1989)

David Harman
(MMus90)

Crow

Lesley Barber
(MMus89)

The Electronic Music Studio at the University of Toronto (UTEMS) was founded in 1959 by Dr. Arnold Walter. Its first director, Myron Schaeffer (1908-1965), developed the Hamograph, an amplitude control device, and produced numerous compositions including music for film and television. During the 60s, the studio attracted many composers from Canada, the United States, and overseas. Those having worked in this period include Robert Aitken, Norma Beecroft, Douglas Lilburn (New Zealand), Jean Ivey (USA), Anthony Gnazzo (USA), Pauline Oliveros (USA), Albert Mayr (Italy), Rudolph Komorous, and Richard Henninger. While at UTEMS, Lowell Cross (USA), a doctoral student and research assistant, developed systems for controlling light and video images using electronic sound. In addition to being a traditional analog studio, UTEMS has been involved in the use of computers. Gustav Ciamaga, the studio's director since 1965, collaborated with James Gabura from 1963 to 1968 in the development of a computer-controlled analog synthesizer (Piper II). In 1971, UTEMS implemented a "Music IV" type program called Outperform that was used for teaching computer techniques and original sound synthesis. Since 1980, UTEMS has employed microcomputers for teaching and sound synthesis.

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PROGRAM NOTES

Celebration (1989)

David Myska

David Myska was born in Waterford, Ontario and studied composition with Peter Koprowski at the University of Western Ontario, Lothar Klein and Gustav Ciamaga at the University of Toronto, and Leon Kirchner at Harvard University, where he received his PhD in composition. He is a member of the composition faculty at the University of Western Ontario.

Celebration was composed in November 1989 for the fall Awards Ceremony at the Faculty of Music at Western. This fanfare is an almost automatic performance piece using three MIDI instruments and a micro-computer loaded with commercially available sequence/editing software. In a live performance, the player may retain real-time control, if desired, over *tempo*, pacing, dynamic blend and overall volume; another optional mode permits real-time "random" rearrangement of programmed pitches and rhythms. The fixed presentation given here is via Digital Audio Tape (DAT).

Fleeting Images (1985)

John Rimmer

John Rimmer was born in Auckland, New Zealand in 1939 and studied with Ronald Tremain at the University of Auckland. In 1967, he was awarded a Canadian Commonwealth Scholarship and studied at the University of Toronto with John Weinzwieg and Gustav Ciamaga. He returned to New Zealand in 1969 and taught at the North

Teachers College before his current appointment, from 1974, at the University of Auckland. In 1972, he was the Mozart Fellow (Composer-in-Residence) at the University of Otago. He has been President of the Composers Association of New Zealand and, at present, he is on the Board of Directors of the New Zealand Composers Foundation Ltd.

John Rimmer's compositions use a wide variety of musical forces; instrumental, orchestral and choral. Many of his works employ electro-acoustic resources. His music has been performed in many countries and several of his works have represented New Zealand at international festivals of new music.

Fleeting Images uses the POD system for computer synthesis and composition developed by Barry Truax at Simon Fraser University in Vancouver.

Environmental sound images based on real recorded experiences develop during the piece. The active, rhythmic textures are suggestive of the dynamism of nature -- birds, insects and the bubbling energy of geothermal activity, while the long sustained sounds conjure up images of waves crashing on rocky coastlines mixed with the humming of telephone wires across vast open plains.

Such extra-musical aspects, however, are merely stimuli to the composer's imagination and these ideas are articulated in a wide variety of textures. The contrast of noise-like with pure timbres is evident as is the "joie de vivre" aspect of the piece heard in the energetic, dance-like rhythmic sections, the pitches and durations of which were chosen by controlled processes afforded by the versatile POD system.

To the Wall (1980)

David Jaeger

David Jaeger is a graduate of the University of Wisconsin and the University of Toronto, where he studied with Gustav Ciamaga and John Weinzwieg. He is a founding member and past artistic director of the Canadian Electronic Ensemble. In 1971, he helped establish a digital sound synthesis facility at the University of Toronto, one of the first such facilities in Canada. Since 1973, he has been a music producer for CBC Radio and is the creator and executive producer of *Two New Hours*, the CBC's national new music program.

Jaeger has composed for many of Canada's top soloists, including violist Rivka Golani, percussionist Beverley Johnston, and accordionist Joseph Petric. His compositions include electroacoustic works, pieces for standard instrumental forces, and compositions that combine electronic and acoustic instruments.

To the Wall was composed in 1980 at the request of Toronto painter/sculptor Milt Jewell for an exhibition at Factory 77 in September of that year. It was assembled on multi-track analogue tape using conventional analogue synthesis. The principal aim of the work was to achieve a progression of textures which opposed static and active states of energy. This idea was suggested by the graphic works of Jewell.

Phoenix I: Thanatos (1989)

Mychael Danna

Mychael Danna was born in Winnipeg in 1958. He received his Bachelor of Music degree from the University of Toronto in 1986. Danna has won several awards for his work, including the CAPAC Hugh LeCaine Award for electronic music in 1983 and 1985, and the Glenn Gould Composition Scholarship for the University of Toronto in 1985. Recently he has produced scores for feature films and has received 1990 Genie nominations for *Cold Comfort* and *Speaking Parts*. Since 1987, he has been composer-in-residence at the McLaughlin Planetarium.

This is a solo movement of a three-part work for dancers and electro-acoustic tape. The work was premiered by Hedy Minton, a recent graduate in Dance Performance and Composition in the Fine Arts Program at York University.

"percushn" (1989)

David Harman

David Harman, born in Montreal in 1960, received a BMus degree, with concentration in piano, from McGill University in 1985, where he studied piano with Tom Plaunt and Louis Philippe Pelletier. From 1980-85, he studied counterpoint, harmony, musical structure and composition with Professor Alan Belkin of the Université de Montréal. Mr. Harman won honourable mention in the 1983 PRO Canada Young Composer's Competition for *Three Songs on Poems by Emily Dickinson*, as well as First Place in the Chamber Music Category for *Transference, (A Piece for Violoncello & Piano)* in the 1987 competition. He was recently a prize winner in the chamber music category of the 1989 PROCAN Competition for *Sonatina for Flute and Clarinet*. Mr. Harman's music is performed frequently within Toronto and elsewhere, and has been recorded and broadcast by CBC Radio, Musique Actuelles. Mr. Harman is also very active as a teacher of piano and theory, and holds a teaching assistantship at the University of Toronto. He is currently completing requirements towards a MMus degree.

"percushn", a piece for electronic sounds, was composed on an Apple IIe computer using a sequencer (Dr. T.). Each of the twenty-five individual "voices" or sounds was created from scratch on a Yamaha CX5 computer in one of two ways: direct input and editing or randomizing the direct input and editing. In both methods, the primary concern was that every voice must inherently become a percussion instrument; that is, any object which needs to be struck in order to resonate. The CX5 also served as the sound source interface. Since this interface only offered the user four channels, it was necessary to create voices which change timbre and envelope at various places over the pitch-continuum. In this way, a single channel using a single voice may perhaps be heard as three or four different sounds over a wide register -- thus providing a rich texture from little means.

"percushn" was composed in 1989 at the University of Toronto Electronic Music Studio. I would like to thank Professor Gustav Ciamaga and Mr. Dennis Patrick for their assistance, especially in preparing this work for taped performance.

-- D.H.

Crow

Lesley Barber

Lesley Barber is an active member of the new music and theatre communities in Toronto, and recently, New York as well. Lesley Barber has a Masters Degree in Composition from The University of Toronto, where she studied with Lothar Klein and Gustav Ciamaga. Recent original scores for theatre include George F. Walker's smash hit *Love and Anger* (The Factory Theatre), Brad Fraser's *Unidentified Human Remains and the True Nature of Love* (Crow's Theatre), Sally Clark's *Moo*, Gordon Pinsent's *Brass Rubbings* (Manitoba Theatre Centre/Factory Theatre), Brave New Works Festival, and Mary Walsh's *Hockey Wives*.

Current commissions include an original multimedia work -- *Verismo* -- premiering at The Music Gallery in April, and an original score for *The Voice Over Queen* -- a film produced in New York featuring vocalist Joan LaBarbara. Other film credits include *TAT* (O-R Productions) and *A House Apart* (MacLean Hunter). Her latest work for chamber orchestra *Shapes of Light/Shapes of Thunder* recently won a national competition for young composers. *Judith* is my most recent composition. The piece is based on materials developed for Brad Fraser's play, *Unidentified Human Remains and The True Nature of Love*.

-- L.B.



